

TWO NEW EARLY BYZANTINE STATUES FROM APHRODISIAS

KENAN T. ERIM

THE contributions of the School of Aphrodisias to the field of ancient sculpture hardly need elaboration.¹ The excavations conducted since 1961 under the aegis of New York University² produce each year fresh evidence which further enhances the prestige of the Aphrodisian artists and adds to our knowledge of late Roman and early Byzantine sculpture.³ The two headless⁴ statues to be discussed here were found in the course of the 1964 and 1965 campaigns in or near the Odeon of Aphrodisias: the *togatus* (64-428) was unearthed in one of the eastern back chambers that once supported the *summa cavea* of the building, while the *chlamydatus* (65-199) was uncovered in the

western portion of the portico behind the stage corridor.

1. *HEADLESS STATUE OF A MAN (TOGATUS)*. Second Quarter of Fifth Century (figs. 1, A and B)
Geyre, Depot
Inv. no. 64-428. Neg. no. M.A.D. 65. XIV. 7-8

Found in one of the eastern back chambers once supporting the *summa cavea* of the Odeon.

Fine-grained white marble with largish crystals.

H. 1.215 m., W. (at shoulders) 0.47 m.

Both arms broken off at about middle of upper arms. Feet and head missing. Large pieces of toga broken off on either side as well as large chips missing from the front of *sinus*. Minor chips here and there. Surface, originally hard polished, now almost entirely roughened by weathering and incrustation.

The figure is wearing a tunic and a toga with a broad *contabulatio*, widening considerably over the left shoulder, and with the *sinus* reaching down to the level of the right knee. The upper right arm is extended horizontally and the elbow was probably bent at a right angle to hold up the *mappa* in the familiar pose. The remains of two small supports just below the left shoulder suggest that the figure held a scepter in his left hand. The back of the statue is flat with the drapery sketchily indicated. The type and pose of the figure and the arrangement of the toga are similar to that of the other Aphrodisias *togatus*⁵ and numerous other examples, especially those from Ephesus, Smyrna, and Istanbul.⁶ The modelling of the present

¹ J. M. C. Toynbee, *The Hadrianic School* (Cambridge, 1934), xxv ff.; Maria F. Squarciapino, *La scuola di Afrodizia* (Rome, 1943); K. Erim, "The School of Aphrodisias," *Archaeology*, 20, 1 (1967), 18-27.

² Preliminary reports in *ILN*, 13 January 1962; 5 January 1963; 21 and 28 December 1963; 20 and 27 February 1965; *TürkArkDerg.*, XI, 2 (1961), 26-29; XII, 1 (1962), 14-18; XIII, 2 (1964), 86-92. Also M. Mellink, *AJA*, 67 (1963), 184-5; 68 (1964), 160-1; 69 (1965), 145, 70 (1966), 154-5, and 71 (1967), 171-2.

For the results of earlier investigations at the site, cf. *CRAI* (1904), 703 ff.; *RevArtAnc.*, 19 (1906), 33 ff.; *CRAI* (1906), 178 ff.; *CRAI* (1914), 33 ff.; *JdI (AA)*, 53 (1938), 744 ff.; *ILN*, 18 December 1937; *RA*, 12 (1938), 228 ff.; *MonAnt.*, 38 (1939-40) and *ILN*, 25 April 1959.

³ Several of the new Roman and early Byzantine portraits uncovered (up to 1962) in the excavations have been recently published in J. Inan and E. Rosenbaum, *Roman and Early Byzantine Portrait Sculpture in Asia Minor* (London, 1966), as have earlier portraits with an Aphrodisias provenance: nos. 66, 228, 229, 230, 233, 239, 241, 242, 243, 244, 245, and 246. Portraits found after 1962 will soon be published by this writer in *Belleten*.

⁴ Taking into consideration the unfinished excavation of the Odeon area and the discovery at Aphrodisias of joining fragments frequently uncovered at quite a distance from one another, it is possible that the heads of both statues will eventually turn up in adjacent areas.

⁵ Inan and Rosenbaum, *op. cit.*, no. 244, p. 181, pls. CLXXVII, 7-8, and CLXXVIII, 3.

⁶ J. Kollwitz, *Oströmische Plastik der theodosianischen Zeit* (Berlin, 1941), 81-113, considers the majority of these specimens as well as statues of the same period.

statue is, however, definitely more detailed and satisfactory, less abstract than that of the Ephesus group, and this suggests a date in the second quarter of the fifth century.⁷

2. *HEADLESS STATUE OF OIKOUMENIOS AS CHLAMYDATUS*. Second Quarter of Fifth Century? (fig. 2).

Geyre, Depot.

Inv. no. 65-199. Neg. no. E.R. A.I. 62.

Found fallen under its inscribed base (see *infra*, Ihor Ševčenko) in the western end of the *porticus post scaenam* of the Odeon. Coarse-grained white marble.

H. 1.68 m., W. 0.65 m., H. of plinth 0.09 m.

Head broken off and missing. Tip of left thumb, greater part of left index finger, and end of scroll in left hand broken off. Minor chips in drapery about neck, along right side and right foot. Surface, originally hard polished, now badly incrustated especially in lower part where there are also traces of fire. Plinth curved in front and unmolded.

The figure wears a long-sleeved tunic, shoes, and a long chlamys fastened on the

⁷ J. Kollwitz, *op. cit.*, no. 9, pl. 31, 2.

right shoulder by a fibula, or brooch, worked separately as indicated by a dowel hole. Oikoumenios holds a scroll in his right hand and gathers his chlamys over his left forearm. A bundle of scrolls stands as support by his left foot. The back of the statue is flattish and was worked only with a claw. A few folds are sketchily indicated.

The present figure is closely related to the elder magistrate, or *chlamydatus* (fig. 3), found in 1905 (in the east portico of the front court of the Baths of Hadrian at Aphrodisias) by Paul Gaudin and now in the Archeological Museum of Istanbul.⁸ The measurements of the two statues are identical, save that the head of the Istanbul specimen was found. The new statue shows the same and, perhaps, even greater delicacy of execution, with hardly any traces of angularity. The drapery of the long chlamys falls in simple but elegant lines emphasized with a unique flair.

⁸ G. Mendel, *Catalogue des sculptures grecques, romaines et byzantines*, 3 vols. (Constantinople, 1912), II, nos. 508, 205. This statue has frequently been discussed. For select bibliography, cf. Inan and Rosenbaum, *op. cit.*, 181 (no. 243, 180-1, pl. CLXXVII, 2; head, pl. CLXXVI, 3-4); also "Introduction" (E. Rosenbaum), 41 ff.

EPIGRAM HONORING THE *PRAESES* OF CARIA OIKOUMENIOS

Marble Base of Oikoumenios' Statue

Geyre, *In situ*

Τὸν σὲ νόμων πλήθοντα, τὸν Ἰταλιώτιδα Μοῦσαν
 Ἀτθίδος ἤδυεπεῖ κιννάμενον μέλιτι,
 τῇιδ' Οἰκουμένιον τὸν αἰσίδιμον ἡγεμονῆα
 στήσε φίλη βουλή τῶν Ἀφροδισιέω(ν).
 τῷ γὰρ δὴ καθαρῷ φρένα καὶ χέρα, τί πλέον εὐρεῖν
 μνημοσύνης ἀγαθῆς ἄλλο πάρεστι γέρας;

The devoted City-Council of the Aphrodisians set you up here, Oikoumenios, the famous governor, <you who,> replete with the <knowledge of> Laws, hast mixed the Italic Muse with the sweet-spoken honey of the Attic one. For a man of pure mind and unsullied hand can find no honor greater than a good remembrance of himself.

For full publication and discussion of this inscription, see my note "A Late Antique Epigram and the So-called Elder Magistrate of Aphrodisias," to appear in *Synthronos*, a volume celebrating the seventieth anniversary of Professor André Grabar.

Ihor Ševčenko



A.

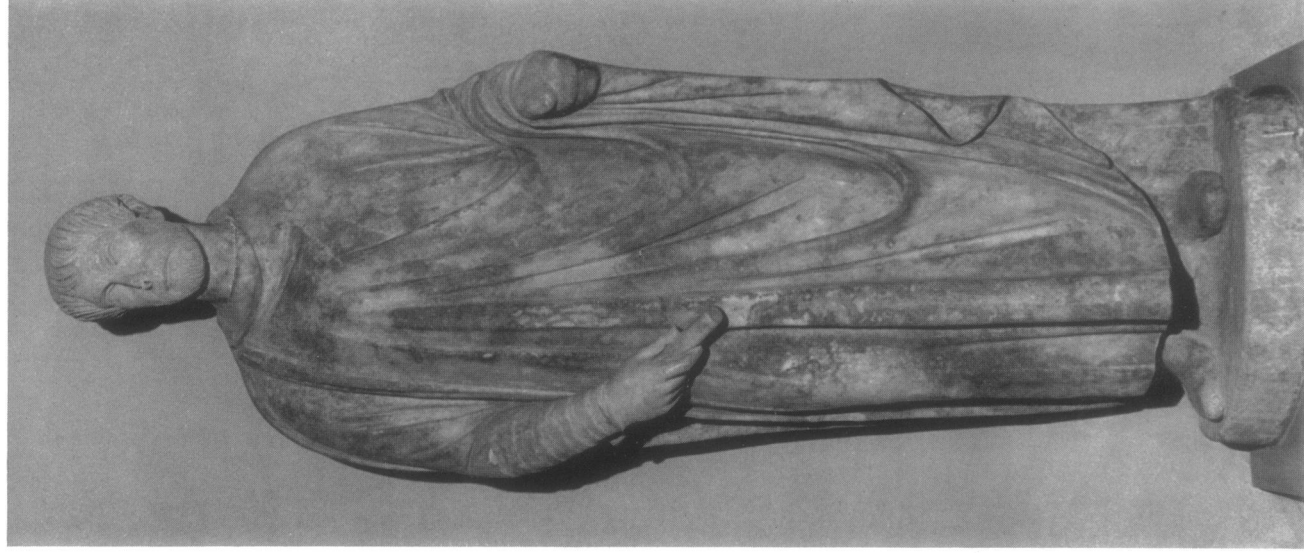
1. Aphrodisias, Odeon. Headless Statue of a Man (*Togatus*)



B.



2. Oikoumenios as *Chlamydatus*



3. Baths of Hadrian. Elder Magistrate or *Chlamydatus*
Aphrodisias